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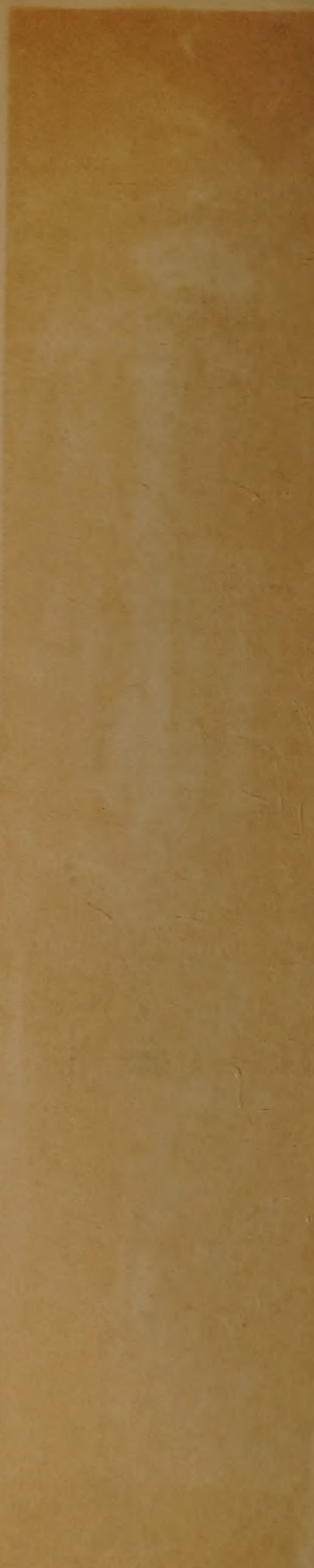
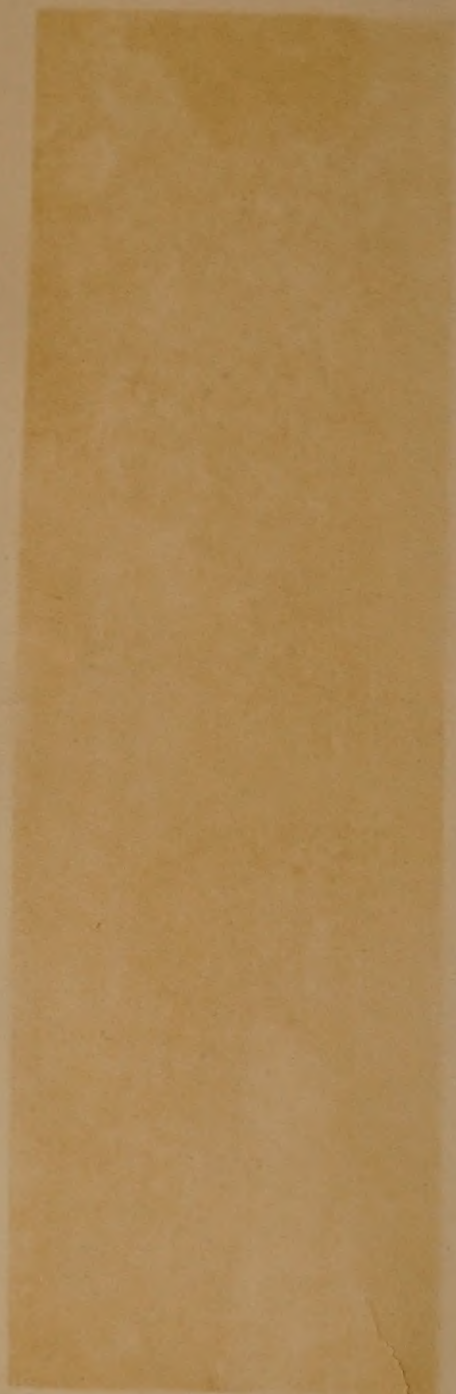
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# LADD PAINTINGS

## SOLD FOR \$33,485

*N. Y. Times* 2-26-10.

Israel's "Girl Knitting" Brings

Highest Price, \$3,600—Sen-

ator Clark a Purchaser.

### BUYS "AVENUE" FOR \$3,300

Buffalo Fine Arts Academy Gets Sev-  
eral of Best Pictures of the Late

Charles M. Kurtz.

There was a crowd which taxed the capacity of the American Art Galleries at the sale of the works of modern artists collected by the well-known amateur, J. B. Ladd of Brooklyn, last evening. It was a representative gathering of people and the bidding was spirited, the prices running up quickly—half a dozen people after the same picture at once. The returns for the fifty-one canvases were \$33,485.

A. Josef Israel's "Girl Knitting," brought the highest price of the evening, \$3,600. It shows a girl of about twelve standing in a doorway knitting, her ball of wool on the floor, a placid expression on her face, and the doorway framing a little view, buildings and a couple of trees a short distance away. The tones are soft, pale lavender, dull blue and slate in the child's dress, the sky a dim blue, and the grass before the door and the trees grayly green. The picture went to Knoedler & Co.

Senator William A. Clark bought the interesting Cazin, "Hay Ricks—Night," for \$3,000, and the Anton Mauve, showing a woman's figure walking away down a grassy road between lines of trees sparsely covered with foliage. "The Avenue," a water color, went to the same buyer for \$3,300. The Venice scene, Martin Rico, "S. Eufemia della giudecca," went to Mrs. J. B. Milbank for \$2,500. "A Cloudy Day," by George Inness, went to James Walters for \$1,200.

#### Other Pictures Sold.

Following are other pictures bringing some of the higher prices, with the name of the artist and buyer:

At the Antiquarians, Mr. Grison; J. W. Sturberg	\$350
Landscape Study; Anton Mauve; Carl de Silver	150
Contentment, David Adolphe Constant	210
Artz, John Stevenson, Jr.	450
Cow and Calf, Horatio Walker; N. E. Montros	339
Old Boathouse, Venice, Rubins Santoro; W. E. Thorp	1,175
Passing Storm, Jules Dupre; Emil Winter	290
Canal and Bridge, Foggensbeek water color; Knoedler & Co.	570
On the Boulevard, Jean Beraud; W. E. Thorp	360
Cathedral at Dordrecht, Mr. Boudin; Carl de Silver	520
Landscape, Early Spring, Daubigny; J. Sinclair	725
The Attack, Pasini; John Stevenson	350
Still Life, Antoine Vollon; John Stevenson	510
The Meet, Pasini; Mrs. Ansinick	450
At the Smithy, Van Marck; W. W. Seamans, agent	1,625
The Old Plowman, Mauve; W. W. Seamans, agent	1,000
The Gardener, Mauve; Knoedler & Co.	475
Hide and Seek, Neuhuys; C. Fleurmans	1,050
Autumn, Wyant; William Macbeth	925
Marine, Clays; Seamans, agent	625
The Village, Evening, Mme. Marie Cazin; W. E. Thorp	

Venice, Night Scene, Ziem; Mr. Seamans, agent	400
The Pool, Weissenbruch; P. J. McIntosh	425
On the Seine, Mesgrigny; O. Bernet, agent	400
The Dead Bird, L. Weldon Hawkins; F. H. Page	450
In Her Boudoir, Raffaelli; Alexander Morton	300
Moonlight, Pauli; Robert C. Hall	

Of the porcelains of the collection an out-of-town buyer paid the highest price for a sand sang de bouef vase, cylindrical shape, K'ang-hsi period, \$1,150, and the same buyer paid \$680 for a blue and white Mandarin vase. The porcelains brought \$5,380.50.

#### ART AUCTION SALES.

Porcelains in the Afternoon and Paintings in the Evening. 2-26-10.

Two amateur sales were held at the American Art Galleries yesterday afternoon and evening. In the afternoon two collections of Chinese porcelains were auctioned off; one belonging to E. H. Gay of Boston and the other to J. B. Tadd of Brooklyn.

In the Tadd collection S. S. Laird of Philadelphia bought a decorated ginger jar of the K'hang-hsi period for \$250. Mr. Darling bought a blue and white soft paste vase for \$680 and a sang de bouef vase for \$1,150. The sales of this collection totalled \$5,380.

In the Gay collection some of the larger sales registered were a pair of powder blue palace jars, sold to John Duveen for \$2,900; a pair of blue and white palace vases, sold to Mrs. Sinclair for \$1,150; a powder blue ginger jar, sold to Duveen Bros. for \$2,250, and a blue and white garniture, sold to Ormond G. Smith for \$1,750. The total sale of this collection amounted to \$20,197.

In the evening J. B. Ladd's private collection of modern paintings was auctioned off, Thomas E. Kirby acting as auctioneer. Senator W. A. Clark bought a water color by Anton Mauve called "The Avenue" for \$3,300, and an oil painting by Jean Charles Cazin called "Hay Ricks—Night" for \$3,000. Knoedler & Co. paid the high price of the evening, \$3,600, for a painting by Josef Israel's called "Girl Knitting," depicting a child of about 12 years old standing in the doorway of a cottage industriously at work on her knitting. Emile Winter of Pittsburg bought a French painting by Jules Dupre called "A passing Storm" for \$1,175. The paintings as a whole brought a total of \$33,485.

Some of the paintings that brought high prices were "On the Boulevard," by Jean Beraud, sold to W. E. Thorp for \$570; landscape, "Early Spring," by Charles François Daubigny, sold to J. Sinclair for \$520; "The Attack," by Alberto Pasini, sold to John Stevenson, Jr., for \$725; "The Meet," by Alberto Pasini, sold to Mrs. Ansinick for \$510; "An Old Ploughman," by Anton Mauve, sold to W. W. Seaman for \$1,625; "The Gardener," by Anton Mauve, sold to Knoedler & Co. for \$1,000; "Autumn," by Alexander H. Wyant, sold to William Macbeth for \$1,050; "Marine," by Paul Jean Clays, sold to W. W. Seaman for \$925; "The Village Evening," by Mme. Marie Cazin, sold to W. E. Thorp for \$625; "Judith," by Jean Jacques Henner, sold to Knoedler & Co. for \$1,400; "The Pool," by Jan H. Weissenbruch, sold to P. J. McIntosh for \$475; "A Cloudy Day," by George Inness, sold to James Walters for \$1,200; "Venice," by Martin Rico, sold to Mrs. J. B. Milbank for \$2,500.



# MR. LADD'S PAINTINGS

## SELL FOR \$33,485

*N.Y. Herald* 2-26-10  
Senator William A. Clark Gets a

Mauve, "The Avenue,"

for \$3,00.

Valuable modern paintings collected by Mr. J. B. Ladd, of Brooklyn, and offered at auction, attracted a large crowd of buyers to the American Art Galleries, No. 6 East Twenty-third street, last night. The bidding was spirited and good prices were the rule, the night's sale totalling \$33,485.

Among those present were Senator W. A. Clark, Mrs. C. B. Alexander, Mrs. H. O. Havemeyer, Mrs. A. A. Addison, Mrs. J. B. Milbank, Mr. and Mrs. Emilie Winter, of Pittsburg, and others. Fifty-one pictures were disposed of at prices ranging from \$100 to \$3,600.

The following list shows the artist, subject, buyer and price paid for pictures that sold for more than \$500:—

Poggenbeck, "Canal and Bridge," Mr. Emilie Winter .....	\$1,175
Claudio, "Distralte," Mr. W. E. Thorpe .....	570
Daubigny, "Early Spring," Mr. J. Sinclair .....	520
Pasini, "The Attack," Mr. J. Stevenson, Jr. ....	725
Pasini, "The Meet," Mrs. Arnsink, ..	519
Mauve, "The Old Ploughman," Mr. W. W. Seaman (agent) .....	1,625
Mauve, "The Gardener," Messrs. Knoedler & Co. ....	1,030
Mauve, "The Avenue" (water color), W. A. Clark .....	3,300
Wyant, "Autumn," Mr. W. Macbeth. 1,050	
Clays, "Marine," Mr. W. W. Seaman. 325	
Cazin, "Hay Ricks—Night," Senator W. A. Clark .....	3,000
Cazin, "The Village—Evening," Mr. W. E. Thorp .....	625
Weissenbruch, "The Pool," Mr. P. J. McIntosh .....	675
Israels, "Girl Knitting," Messrs. Knoedler & Co. ....	3,600
Inness, "A Cloudy Day," Mr. James Walters .....	1,200
Rico, "S. Eufemia della Giudecca, Venice," Mrs. Milbank .....	2,500

Several excellent pictures were sold at low figures. A fine autumn landscape by Pauli brought \$220, while a choice painting by Berne-Bellecour was bought by Mr. Henry Schultheis for \$225. Mr. C. E. Henry obtained a water color by Hawkins for \$110, and a marine by Violon went to Mr. C. W. Krumshaar for \$190.

Old Chinese porcelains and other objects of Chinese art, 139 in all, were sold by order of Mr. Ladd in the galleries in the afternoon, for \$5,380. The gem of his collection, a beautiful Sand-de Boeuf vase, was purchased for \$1,150, by a well known amateur collector, who also gave \$680 for a blue and white ginger jar.

The fifty-four objects of the porcelains catalogue, of Mr. E. H. Gay, of Boston, brought \$20,197. The Messrs. Duveen Brothers paid \$1,650 for a blue white vase and \$2,250 for a powder blue ginger jar, of the Kang-hsi period. Mr. John Duveen acquired for \$2,900 a pair of grand powder blue palace jars. The blue and white garniture which was much admired was obtained at \$1,750 by Mr. Ormond G. Smith.

# LADD'S 51 PICTURES

## SOLD FOR \$33,850

Israel's "Girl Knitting" Brought \$3,600, the Top Figure of the Evening.

*N.Y. American* 2-26-10

The fifty-one pictures of the J. B. Ladd collection sold at the American Art Galleries last night brought \$33,850. The bidding was at times unusually animated. The salesroom was crowded.

Josef Israel's "Girl Knitting," sold to the Knoedlers for \$3,600, brought the top figure of the evening.

Three water colors by Anton Mauve were undoubtedly the most sought after of the pictures in the collection and brought together \$3,300.

Another Clark purchase was the "Hay Ricks—Night," by Cazin, for which he gave \$3,000. Alexander H. Wyant's "Autumn," bought by William Macbeth, brought \$1,050, while Horatio Walker's tiny "Cow and Calf" sold to N. E. Montross, another dealer, for \$480, to which figure it was carried very rapidly.

Emil Winter, with a bid of \$1,175, acquired Jules Dupre's "Passing Storm." Henner's "Judith" went to M. Knoedler & Co. for \$1,400; "A Cloudy Day," by George Inness, to James Walters, for \$1,200, and "S. Eufemia della Giudecca, Venice," by Martin Rico, to Mrs. Milbank, for \$2,500.

The Ladd collection of porcelains sold during the afternoon realized \$5,380.50, while the old Chinese porcelains, the collection of E. H. Gay, of Boston, realized \$20,197.

## AMERICAN ART NEWS

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MAR 5 - 1910

### The Ladd Pictures.

A representative gather attended Feb. 25 the sale of the J. B. Ladd pictures at the American Art Galleries. The bidding was spirited and good prices were the rule. The fifty-one pictures brought \$33,485.

A fine Josef Israels, "Girl Knitting," was secured by M. Knoedler & Co. for \$3,600. An interesting Cazin, "Hay Ricks—Night," was sold to ex-Senator Clark for \$3,000. The same buyer also purchased for \$3,300 "The Avenue," a watercolor by Mauve. "S. Eufemia della Giudecca," by Rico went to Mrs. J. B. Milbank for \$2,500. "A Cloudy Day," by Inness, went to James Walters for \$1,200. "The Old Ploughman," by Mauve, went for \$1,625. "The Gardener" by Mauve, went to M. Knoedler & Co. for \$1,000. "Hide and Seek," by Neuhuys, went to C. Fleurmaus for \$475. "Autumn," by Wyant, went to William Macbeth for \$1,050. "Cow and Calf," by Horatio Walker, went to N. E. Montross for \$480.



## LADD SALE OF PAINTINGS.

Brought Good Prices for the Brooklyn  
Collector at American Art  
Galleries.

*Brooklyn Daily Eagle 2-26-10*

The sale of the paintings belonging to the collection of J. B. Ladd, of Brooklyn, last night, at the galleries of the American Art Association, Madison Square South, brought good prices, on an average, and it was hoped that a number of the excellent offerings would be brought to Brooklyn. But among the Brooklyn bidders there were but few who were successful in bringing over the higher-priced examples. Carl H. de Silver, who is prominently connected with the Brooklyn Institute, bought for \$150 a "Landscape Study," by Anton Mauve. It shows a drab, dove-gray and white sky spreads above the wooded slopes that rise to a high knoll near the right. They are covered with dark olive vegetation, but at the foot of them appears a belt of light green. The foreground is laid in in tones of drab and dull olive, over which are swirls of grayish white. About the center appears a figure in dark blue with white cap. The whole is brushed in broadly and sketchily, as if to record a certain fugitive effect of nature's color-harmony. Whether it is to go to the Brooklyn Museum or remain Mr. De Silver's private property was not learned.

The total price brought for the sale of paintings was \$33,485. The galleries were crowded, so that that capacity of the place was taxed to the utmost. Manhattan buyers, both wealthy collectors and well-known dealers, as well as agents, carried off most of the valuable paintings, and some of the works will be scattered to far-off cities, Pittsburg among the number. Bidding was spirited, and half a dozen people at times were bound to get the same picture.

The highest price paid for a picture was Josef Israel's "Girl Knitting," showing a girl in a doorway, a ball of wool on the floor and with a softly defined landscape beyond her. It was bought by Knoedler & Co., the dealers, for \$3,600. An example of Cazin, "Hay Ricks, Night," was bought by Senator W. A. Clark for \$3,000, who also bought Anton Mauve's water color, a beautiful work, "The Avenue," for \$3,300. James Walters, of Manhattan, bought George Inness' "A Cloudy Day," for \$1,200.

Other pictures were sold as follows, the names of the buyers following those of the artists:

"At the Antiquarian's," Mr. Grison, J. W. Stursberg \$350; "Contentment," David Adolphe Constant Artz, John Stevenson, Jr., \$210; "Cow and Calf," Horatio Walker, N. E. Montros, \$480; "Old Boat-house, Venice," Rubins Santoro, W. E. Thorp, \$330; "Passing Storm," Jules Dupre, Emil Winter, \$1,175; "Canal and Bridge," Poggenbeek water color, Knoedler & Co., \$200; "On the Boulevard," Jean Beraud, W. E. Thorp, \$570; "Cathedral at Dordrecht," Mr. Boudin, Carl H. de Silver, \$500; "Landscape, Early Spring," Daubigny, J. Sinclair, \$520; "The Attack," Pasini, John Stevenson, \$725; "Still Life," Antoine Vollon, John Stevenson, \$350; "The Meet," Pasini, Mrs. Ansinick, \$510; "At the Smithy," Van Marck, W. W. Seamans, agent, \$450; "The Old Plowman," Mauve, W. W. Seamans, agent, \$1,625; "The Gardener," Mauve, Knoedler & Co., \$1,000; "Hide and Seek," Neuhuys, C. Fleurmans, \$475; "Autumn," Wyant, William Macbeth, \$1,050; "Marine," Clays, Seamans, agent, \$925; "The Village, Evening," Mme. Marie Cazin, W. E. Thorp,

\$625; "Venice, Night Scene," Ziem, Mr. Seamans, agent, \$400; "The Pool," Weissenbruch, P. J. McIntosh; "On the Seine," Mesgrieny, O. Bernet, agent, \$425; "The Dead Bird," L. Weldon Hawkins, F. H. Page, \$400; "In Her Boudoir," Raffael, Alexander Morton, \$450; "Moonlight," Paul, Robert C. Hall, \$300.

Of the porcelains of the collection an out-of-town buyer paid the highest price for a sand sang-de-boeuf vase, cylindrical shape, K'ang-hsi period, \$1,150, and the same buyer paid \$680 for a blue-and-white Mandarin vase. The porcelains brought \$5,380.50.

NEW YORK AMERICAN,

SATURDAY, FEBRUARY 26, 1910.

## LADD'S 51 PICTURES SOLD FOR \$33,850

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\$3,600, the Top Figure  
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Three water colors by Anton Mauve were undoubtedly the most sought after of the pictures in the collection and brought together \$3,300.

Another Clark purchase was the "Hay Ricks—Night," by Cazin, for which he gave \$3,000. Alexander H. Wyant's "Autumn," bought by William Macbeth, brought \$1,050, while Horatio Walker's tiny "Cow and Calf" sold to N. E. Montross, another dealer, for \$480, to which figure it was carried very rapidly.

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The Ladd collection of porcelains sold during the afternoon realized \$5,380.50, while the old Chinese porcelains, the collection of E. H. Gay, of Boston, realized \$20,197.



## ART TREASURES SOLD.

*N. Y. Tribune 2-26-10*  
**Ladd and Gay Collections Go  
at Auction.**

Three sales attracted a large attendance of art lovers yesterday afternoon and evening to the American Art Galleries.

The sale of old Chinese porcelains and other Oriental objects, forming the private collection of J. B. Ladd, of Brooklyn, brought \$5,380 in the afternoon, the sale of modern paintings in his collection following in the evening. The highest price, \$1,150, was paid by "Darling" for a sang-de-boeuf vase, of cylindrical shape. It is of Lang Yao porcelain of the K'ang-hai period (1662-1722). "Darling" also paid \$680 for a blue and white soft paste vase of Mandarin shape, of the Ch'ien-lung period (1736-1795).

The sale of old Chinese porcelains of the individual estate of E. H. Gay, of Boston, bankrupt, followed, and realized \$20,197. The highest price, \$2,900, was paid by Duveen Brothers for a pair of powder-blue palace jars, tall oviforms, with hat-shaped covers and embellished with painted decoration of Chinese domestic scenes, Buddhist symbols and the "Hundred Antiques."

In the evening the sale of modern paintings from the collection of Mr. Ladd realized \$33,485 for fifty-two pictures. The bidding was spirited. The highest price was \$3,600, paid by Knoedler & Co. for "Girl Knitting," by Josef Israels. Knoedler & Co. also paid \$1,400 for "Judith," by J. J. Henner, and \$1,000 for "The Gardener," by Anton Mauve. Senator W. A. Clark was the purchaser of "The Avenue," by Anton Mauve, at \$3,300, and of "Hay Ricks-Night," by J. C. Cazin, at \$3,000.

PRESS

New York City.

FEB 26 1910

## CLARK BUYS WATER COLORS.

**Pays \$3,300 for One Anton Mauve  
in Ladd Collection.**

Former Senator William A. Clark in the sale of the J. B. Ladd collection of paintings in the American Art Galleries last night purchased several Anton Mauve water colors for his Fifth avenue home. He paid the highest price, \$3,300, for "The Avenue," and he also purchased "Hayricks-Night," by Cazin, for \$3,000. Wyant's "Autumn" was bought by William Macbeth for \$1,050, and Horatio Walker's small "Cow and Calf" was sold to N. E. Montross, a dealer, for \$480.

Josef Israel's "Girl Knitting" was sold to the Knoedlers for \$3,600, the highest price paid during the evening. Emil Winter received Jules Dupre's "Passing Storm" with a bid of \$1,175, and Henner's "Judith" went to the Knoedlers for \$1,400. "A Cloudy Day," by Inness, was sold to James Walters for \$1,200, and Mrs. Milbank was awarded the S. Eufemia della Ciulecca, Venice, by Martin Rice, when she bid \$2,500.

The Ladd collection of porcelains was sold during the afternoon and realized \$5,380.50. Old Chinese porcelains, the collection of E. H. Gay of Boston, brought \$20,197. The picture collection of Ladd in its entirety realized \$33,850.



R.T.K.  
300  
Collection of Mr. J. B. Ladd

Valuable Modern Paintings

AND BEAUTIFUL

Old Chinese Porcelains

American Art Galleries  
Madison Square South  
New York







ON FREE VIEW  
FROM SATURDAY, FEBRUARY 19TH, 1910  
UNTIL THE DAY OF SALE INCLUSIVE

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THE PRIVATE COLLECTION  
OF THE WELL KNOWN AMATEUR

MR J. B. LADD

BROOKLYN

---

UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
ON FRIDAY AFTERNOON AND EVENING  
FEBRUARY 25TH, 1910  
AT 2.30 AND 8.15 O'CLOCK







Illustrated Catalogue  
OF  
Valuable Modern Paintings  
AND BEAUTIFUL  
Old Chinese Porcelains

THE COLLECTION OF THE WELL-KNOWN AMATEUR

MR. J. B. LADD

BROOKLYN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY, OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK  
1910



Press of The Lent & Graff Company  
137-139 East 25th St., New York

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractionad advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof. for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS  
THOMAS E. KIRBY, AUCTIONEER.





# CATALOGUE



SALE AT THE AMERICAN ART  
GALLERIES

ON

FRIDAY EVENING, FEBRUARY 25th, 1910

AT 8.15 O'CLOCK

No. 1

CARLETON WIGGINS

AMERICAN (1848- )

A DURHAM BULL *Robt. B. Hall*

THE animal is represented almost in profile, facing left, his head and forepart being directed slightly to the front. He is of Durham stock, orange tawny, with white face, throat, belly and locks, a white tip to his tail and a white spot on the saddle of the back. The latter and the head bulk against a white fluster of cloud that occupies the center of the sky, around which are shredded masses of dark and light grey, showing intervals of pale blue. Below the horizon appear the indications of houses, while the middle distance shows a stretch of deep grown pasture. The foreground is broken up with coarse grass and taller vegetation, interspersed with white flowers.

*Signed at the lower left, "CARLETON WIGGINS."*

*Height, 5 inches ; width,  $6\frac{3}{4}$  inches.*



No. 2

193  
**HUGO KAUFFMANN**

GERMAN (1844- )

*A DISCUSSION* S. S. Laird

A TYROLEAN mountaineer and an old peasant are seated at a table in conversation over their beer. The Tyrolean, on the right, with his elbow on the table, is clad in a felt hat with feather, a short slate-colored jacket with blue collar and drab breeches that leave the knees exposed. His calves are enclosed in stocking leggings. He holds a gun to the floor. The old man faces us with one leg crossed over the other, a pipe in his right hand and a finger of the left laid to his nose. He is clad in a long-tailed blue coat, buttoned over the chest, tight olive-drab trousers and a black knitted cap. Behind him appears a stove of green tiles, which stands beside a window glazed with bottle glass.

*Signed and dated at the lower left, "HUGO KAUFFMANN, '78."*

*Height, 7 inches; width, 6 inches.*

No. 3

FREDERICK DIELMAN, N.A.

AMERICAN (1848- )

*Mrs. Sinclair*

*A LADY OF THE SIXTEENTH CENTURY*

THE head and bust of a lady are seen almost full face against a dark background. She wears a black velvet toque, under which is a white veil, showing peeps of golden hair. A white ruff encircles her neck, below which her bust is encased in a tight-fitting brown dress, sown with diagonal cross-bars of beads. Over this she wears a black velvet jacket, edged with pale brown fur.

*Signed at the lower right, "F. DIELMAN."*

*Height, 7¼ inches; width, 5½ inches.*



No. 4

ERNST ZIMMERMANN

GERMAN (1852- )

A TROUBADOUR

*Henry Schulthies*

A MAN, whose figure is visible to a little below the waist, stands playing a lute, his position being three-quarters to the front, facing to the right. He is dressed in the costume of the late fifteenth century, a large slate-colored cap, formed of tabs, almost covering his dark brown hair. Beneath his beard, which, like the moustache, is a light brown, a broad collar of brown leather, laced in front, lies upon the black doublet, while his puffed sleeves mingle with the black a dull red. The background is a whitish drab.

*Signed at the lower left, "E. ZIMMERMANN."*

*Height, 10½ inches; width, 8 inches.*

No. 5

MARIE FERDINAND JACOMIN

FRENCH (Contemporary)

FORESTER'S HUT

*Francis H. Page*

IN the heart of the oak woods, amid a tangle of undergrowth, appears a rude hut, built of light-colored logs stripped of their bark. A man is approaching it from the right, carrying a fagot of firewood on his shoulder. He wears blue trousers, but from the waist up seems to be nude. A single birch spires up from behind the hut, and the foliage shows against a white fluster of cloud, though the lower sky is a faint warm blue.

*Signed at the lower right, "M. F. JACOMIN."*

*Height, 9½ inches; width, 7¼ inches.*



JULES ADOLPHE GRISON

FRENCH (Contemporary)

AT THE ANTIQUARIAN'S



*H. Sturberg*  
ON the left of the room is a table, upon which stand a glass epergne and a gilded winged image. Seated facing it, with his legs astride the seat of the chair and his arms resting on its back, is a connoisseur examining a jewel through a magnifying glass. His costume is late eighteenth century: a white tie-wig, tail coat and knee-breeches of Rose du

Barry velvet, elaborately embroidered, white satin waistcoat and white silk stockings. Behind the table stands an old man with grizzly hair, dressed in an olive-brown suit, who bends forward, as with toothless mouth he expatiates on the value of the curio.

*Signed and dated at the lower left, "GRISON, '85."*

*Height, 8 inches; width, 6 inches.*

No. 7

**ANTON MAUVE**

DUTCH (1838-1888)

*LANDSCAPE STUDY* *Carl de Silver*

A DRAB, dove-grey and white sky spreads above the wooded slopes that rise to a high knoll near the right. They are covered with dark olive vegetation, but at the foot of them appears a belt of light green. The foreground is laid in in tones of drab and dull olive, over which are swirls of greyish white. About the centre appears a figure in dark blue with white cap. The whole is brushed in broadly and sketchily, as if to record a certain fugitive effect of nature's color-harmony.

*Registered at the lower right, "ATELIER, A. MAUVE."*

*Height, 5½ inches; width, 9½ inches.*



No. 8

**OLD (JOHN) CROME**

ENGLISH (1769-1821)

*EDGE OF THE WOODS*

*Mrs. E. B. Alexander*

ON the right of the foreground an ash tree raises its clusters of pale yellow leaves to a greyish blue sky that is streaked with a few fleecy clouds. Two lower branches, bare of leaves, show against the bluish-green foliage of the wood, which in the centre forms an arch. Beyond the shadow which the latter casts upon the ground appears a little bit of open glade, lit with pale yellow light. In the shadow beneath the ash tree there is an indication of three chickens, on the left of which a woman is coming forward, carrying a basket. She is preceded by a dog.

*Height, 9 inches; width, 8 inches.*

No. 9

G. SIMONI

ITALIAN (Contemporary)

*ORIENTAL CARAVANSARY*

Water Color

*L. W. Williams*

A SINGLE-STORY building extends across the picture, terminating at the left with a walled enclosure. The walls are of white stucco, glistening in the sunshine, those of the house being overhung by the broad eaves of a timber roof. This, on the right, is clustered over with a cactus-like vine, while the foliage of cane and date palms spreads above the enclosure, the green showing vividly against the ultra-marine blue of a cloudless sky. Along the front of the building, on the right of a closed door, projects a shelf-like seat, on which are resting three Arabs and a Nubian distinguished by a red fez. Three figures, one in rose draperies, stand near the door, beside whom appears the black back of a Nubian, seated on the ground, while other figures are seated to the left.

*Signed and dated at the lower left, "G. SIMONI, '82."*

*Height, 9 inches; width, 6 inches.*

No. 10

**R. DE CUVILLON**

FRENCH (Contemporary)

*A CAVALIER*

Water Color

*C. B. Henry*

STANDING on a balustraded terrace, facing a flight of steps that descends on the left, is a cavalier in the costume of the seventeenth century. His face, which is turned slightly to the front, is encircled by the flapping brim of a grey felt hat. He has a moustache and chin piece and chestnut hair, curling over a white ruff. His doublet is drab grey, with blue sleeves, and his trunks are full to the knees, dark plum in color, with a gold braid on the seam. Buff stockings and drab shoes complete the ensemble. He holds a clay pipe.

*Signed and dated at the lower right, "R. DE CUVILLON, 1884."*

*Height, 9½ inches; width, 6½ inches.*



No. 11

DAVID ADOLPHE CONSTANT ARTZ

DUTCH (1857-1890)

CONTENTMENT *John Stevenson Jr.*

A CHILD facing us is seated on a bank against a background of faint greyish green foliage which is sprinkled with a few white blossoms. Soft wisps of yellow hair show beneath the white sunbonnet, and her hands are folded over the greenish drab apron which partly covers her white frock. Her head is silhouetted against the grey of the sky.



*Signed at the lower right, "ARTZ."*

*Height, 9 inches ; width, 6½ inches.*

No. 12

**HORATIO WALKER, N.A.**

AMERICAN (1854- )

**COW AND CALF** *J. E. Montross*

IN front of a drab fence, on the left, stands a cow in profile facing right, while her calf, standing under her neck, faces three-quarters to the front. The latter is blackish grey, with a white spot on the forehead and white hocks. The forepart of the cow is black, out of which the ear shows tan, her rear part white. To the right of the animals is a spot of cool green grass, encircling a pool of grey water. From behind the fence rises a scattered mass of golden olive beech foliage, while in the distance on the right a church spire mounts into the pale whitish-blue sky.

*Signed at the lower left, "HORATIO WALKER."*

*Height, 8½ inches; length, 11½ inches.*

# ÉTIENNE PROSPER BERNE-BELLECOUR

FRENCH (1838-

*Henry Schultheis*

## AN INTERVAL FOR REFRESHMENT

A FRENCH artilleryman stands pouring a drink from his canteen into a tin cup. His uniform is blue with red cuffs and stripes of the same color down the seams of the trousers, which are covered below the knee with leather. The belt across his chest and the hanger of his sword are white. His figure is seen in profile, facing the left. At a little distance in the rear another soldier leans on the wheel of a gun that is pointed toward some woods, whose yellow and drab foliage shows faintly against a pale grey sky.



*Signed and dated at the lower left, "É. BERNE-BELLECOUR, 1886."*

*Height, 9½ inches; width, 6 inches.*



No. 14

**RICHARD PAULI**

AMERICAN (1855-1892)

*AUTUMN LANDSCAPE*

*a. m. White*

A GROVE of maples occupies the foreground, their loose, scanty foliage turned to yellow, while brown dead ferns lie on the ground between their drab stems. A little way back on the left appears a slaty-colored low barn attached to a higher building. Beyond the branches of the trees the lower sky shows milky white, growing greyer as it mounts, and terminating in blue. The scene is sketchily indicated, but with admirable truth to the appearance of nature.

*Signed at the lower right, "RICHARD PAULI."*

*Height, 12 inches; width, 9 inches.*

No. 15

**RUBENS SANTORO**

SPANISH (Contemporary)

*OLD BOAT HOUSE, VENICE*

*W. Edwin Thorpe*

A PICTURESQUE row of buildings extends from the left of the middle distance nearly across the scene. Starting with a white stucco building, conspicuous by its tall chimney, rising from the ground, it continues in two attached structures with brown wooden roofs and galleries, under the second of which is an open space for the storing of boats. Abutting on the end of this is a lower shed, also of brown wood, with its side formed of slats and folding doors at its extremity. On the slope of shore in front of these buildings two boats are drawn up, one with a red and yellow sail spread over it like a tent. The colors are reflected in the dove grey water that fills the foreground. On the right of the latter looms up the prow of a big black gondola. Back of it is the short vista of a canal, bordered on the right with white buildings and terminating in a bridge toward which a gondolier is urging his craft. The delicate green of trees is sprayed against the pale blue sky.

*Signed at the lower left, "RUBENS SANTORO."*

*Height, 9 inches ; length, 15 inches.*



No. 16

## JULES DUPRÉ

FRENCH (1812-1889)

### PASSING STORM

*Emil Winter*

CONSPICUOUS against the swollen white clouds which nearly crowd out the pale blue of the sky are two trees, blown over to the right by the force of the wind. Tufted with dark green patches of leafage, they grow out of a mass of foliage that shows above the olive-green thatched roof of a cottage. It has white walls, and from its gabled end extends a shed. Approaching it is a woman in a white cap, dark blue cloak and scarlet skirt. From where she stands a path straggles to the front across a smooth meadow, on the right of which lies a pool of water that reflects the sky.

*Signed at the lower right, "J. DUPRÉ."*

*Height, 7½ inches ; length, 9½ inches.*



No. 17

**GEORGE POGGENBEEK**

DUTCH (1855-1902)

**CANAL AND BRIDGE**

Water Color

*M. Knudsen + Geo*

FROM the right of the foreground the canal extends back, past a small barn lying amid greenery and overtopped by willows, to a light wooden bridge resting on stone piers. Beyond it appear the low brown roof of a cottage and the slaty pointed roof of a taller house. The canal is bordered on the left by a towing-path leading straight back to the bridge. Beyond this point the vista terminates in a distant expanse of level meadows.

*Signed at the lower right, "GEO. POGGENBEEK."*

*Height, 7¾ inches; length, 12 inches.*

No. 18

JEAN BÉRAUD

FRENCH (1849- )

ON THE BOULEVARD

*W. Edwin Thorpe*

APPROACHING along the pavement on the right is a modiste's assistant, piquantly dressed in a costume entirely black. She daintily holds up her skirt with her left hand, and on the right arm carries a buff bandbox with black lid. Behind her, crossing the pavement, is a lady, also in black, leading a child dressed in pale blue. The taller figure is seen against the gay red and yellow *affiches* of an advertising kiosk. Behind the latter walk a lady and gentleman, arm in arm, while other figures appear in front of the distant shops. The roadway is alive with various vehicles. On the right of the foreground a tree stem rises from the centre of a circular grating.

*Signed near the lower right, "JEAN BÉRAUD."*

*Height, 13½ inches; width, 10 inches*

No. 19

WILLIAM CLAUDIE

FRENCH (Contemporary)

*DISTRAITE*

*J. H. Staats*

THE figure of a lady, seen as far as the waist, is disposed against a dull red background. A black veil falls from the top of her head to the shoulders and the figure is clad in a black gown. Her hands support an open book with a scarlet binding, over which her head is slightly bowed. But she has raised her eyes from it and is gazing straight ahead into vacancy.

*Signed at the upper left, "CLAUDIE."*

*Height, 13½ inches; width, 10½ inches.*





No. 20

**JAN VAN ESSEN**

DUTCH (1857- )

**HOLLAND LANDSCAPE**

Water Color

*John B. Pine*

AN irregular path leads from the front across a rough pasture, where the soil shows between tussets of dark olive-green grass. Accompanied by a child, a woman in white cap and black shawl and dress is walking along it. To the left of the couple is a single slender tree. Further back a cold gleam of light strikes across the scene, beyond which the roofs of a village appear among trees. Rising above the lower greenery are five clumps of taller trees, between two of which, on a line with the path, rises a church spire.

*Signed at the lower right, "JAN VAN ESSEN."*

*Height, 8½ inches ; length, 16½ inches.*

No. 21

*CATHEDRAL AT DORDRECHT*

BY

EUGÈNE LOUIS BOUDIN

No. 21

EUGÈNE LOUIS BOUDIN

FRENCH (1824-1898)

CATHEDRAL AT DORDRECHT

*Carl de Silver*

THE lofty square tower of the Groote Kerk, surmounted by two turrets, from one of which the Holland ensign floats, rears up in the centre of the sky. The latter is filled with a scatter of white clouds under a canopy of soft blue. The tower rises behind a screen of trees that extends across the picture. In front of it, in the centre, is a substantial building with a red gable. It abuts on the quay, which here crosses the picture and on the left stretches to the foreground. Along its edge are moored various craft with brown hulls and drab sails, enlivened here and there with red. These tints mingle with green and grey reflections on the surface of the water, which is interrupted on the right by five mooring-posts with white tops.

*Signed at the lower left, "E. L. BOUDIN."*

*Height, 14 inches; width, 10  $\frac{1}{4}$  inches.*









No. 22

## ANTOINE VOLLON

FRENCH (1833-1900)

*LOW TIDE* *L. W. Kraushaar*

ON the left of the middle distance appears the horizontal mass of a breakwater, dark olive-green in color, with a suggestion of a signal light at its right extremity and a lighthouse showing beyond the opposite end. In the lee of this shelter lie two sailboats, from under which the tide has receded. In the foreground three boats have been drawn up, beside which are two men, one standing, the other stooping, and other boats lie further back. Beyond the shore line is a parallel strip of pale, greeny-blue sea, under a warm dove-colored sky that is interrupted by three large flusters of whitish gray cloud, interspersed with smaller shreds of deep dove grey.

*Signed at the lower right, "A. VOLLON."*

*Height, 9 inches; length, 12½ inches.*

No. 23

CHARLES FRANÇOIS DAUBIGNY

*Perthshire*  
(FRENCH (1817-1878))

LANDSCAPE—EARLY SPRING

*Mrs Sinclair*

THOUGH sketchily indicated, the scene is alive with truth to nature. The foreground is a stretch of meadow, its fresh green grass sprinkled here and there with flowers. A lady is seated to the right of the centre, dressed in a deep blue cloak over a gown of paler blue that shows the rose of the petticoat. She holds a white umbrella over her head, and a child in blue is seated near her. Behind the figures rise two slim birches, with a sprinkle of leaves. They are on the edge of a belt of shadow that crosses the picture horizontally. Within this is a thicket of tender saplings and the trunk of a pollard willow. Beyond them extends a horizontal line of fence, near the right of which stand conspicuously four bare tree-stems, one of which is markedly crooked. A wood is faintly visible on the horizon, over which spreads a dove grey sky, slightly tinged with rose.

*Signed at the lower left, "DAUBIGNY."*

*Height, 9 inches ; length, 14 inches.*









No. 24

## ALBERTO PASINI

ITALIAN (1826-1899)

### THE ATTACK

*John Stevenson Jr.*  
A SQUADRON of Arab cavalry is charging straight back from the foreground. Conspicuous in the rear are four figures, two of which carry spears, while a man in blue raises his musket aloft, and another, who is dressed in pale yellow with a red cap and cloak, brandishes a sword. The fighters in the front rank are discharging pistols and muskets, which make spurts of flame amid the smoke and dust that envelop the attack. They are charging toward a house on the left of the middle distance, in front of which appear the flashes of fire from the muskets of the defenders. On the right of the foreground a steep slope of rock extends back to a building with high castellated walls and towers.

*Signed at the lower right, "A. PASINI."*

*Height, 10¾ inches; length, 14 inches.*

No. 25

ANTOINE VOLLON

FRENCH (1833-1900)

*STILL LIFE*

ON the right of the background, *John Stevenson Jr.* which is composed of olive-drab boarding, hang side by side a hare and a warming pan with a short handle. On the table below covered with a greyish white cloth, various articles are disposed. Conspicuous on the right is a frying pan, behind which appears a dark bottle-green caraffe. On the left of the table a brilliant spot is made by two crimson tomatoes and some brightly-polished green leaves, while beyond them, balancing the circle of the frying pan, is the red glazed mass of an earthenware water or wine cooler, ovoid in shape, with a very contracted neck and lip and four small handles.

*Signed at the lower left, "A. VOLLON."*

*Height, 13 inches; width, 9½ inches.*









No. 26

## ALBERTO PASINI

ITALIAN (1826-1899)

### THE MEET *Mrs. G. Arnsnick*

THREE Arab horsemen, carrying long fowling-pieces and attended by a mounted servant carrying a hawk on his wrist, are talking to a man on foot who holds three hounds by a leash. They resemble greyhounds except that their tails are bushy. The front horse is a blue-grey, his rider being dressed in an under-robe of blue, partly covered with plum-colored drapery. The man behind him makes a note of dull geranium hue, which is repeated in the tunic of the mounted servant, over whose knees lies a deep blue drapery. Behind the group is a quiet stretch of slope, on which stands a pinkish square tower. A range of faint lavender hills appears on the horizon, beneath a pale blue sky filled with layers of pink cream clouds.

*Signed at the lower right, "A. PASINI, 1867."*

*Height, 9 inches; length, 15½ inches.*

No. 27

## ÉMILE VAN MARCKE

FRENCH (1827-1890)

### AT THE SMITHY

*J. Wm. Clark*  
STANDING across the foreground is a white cart-horse, in shadow except for a line of light on the ridge of his back and neck. He is in front of a rustic smithy, with drab walls and dull yellowish thatched roof, in the doorway of which appears the figure of a man. To the left of the smithy, in the rear, is a rude gate of bars, opening into an orchard. The dimness of twilight pervades the scene, which is rendered in a sketchy manner, but with admirable truth of effect.

*Signed at the lower right, "ÉM. VAN MARCKE."*

*Height, 12½ inches; width, 10 inches.*







No. 28


*AN OLD PLOUGHMAN*

BY

ANTON MAUVE

No. 28.

**ANTON MAUVE**

DUTCH (1838-1888)

***AN OLD PLOUGHMAN***

Water Color

*J. Wm. Clark*

A SINGLE horse approaches, dragging a rude plough, which a man is guiding by one handle. He wears a black cap with a peak, greenish drab vest with pale blue sleeves, and drab trousers. The plough is of antique build, with low wheels of solid wood, and a beam to carry the share and at the same time add weight to the clumsy frame. The horse is a pale brown. Behind it appears some bushy greenery, out of which rise two birch trees, very sparsely sprinkled with leaves. One bird hovers behind the man, under a greyish white sky.

*Signed at the lower left, "A. MAUVE."*

*Height, 14 inches; width, 10 inches.*









No. 29

**ANTON MAUVE**

DUTCH (1838-1888)

**THE GARDENER**

Water Color

*W. Knoodler + Leo*

ON a shady walk a gardener is raking up the last withered leaves of autumn. He has a white apron over his brown corduroy trousers, a short slate-colored jacket and a black cap with a peak. Behind the figure a strip of vivid green grass separates the walk from a narrow border in which stand some leafless bushes, a fair-sized tree stem and another one of slender growth bearing curiously twisted branches.

*Signed at the lower right, "A. MAUVE."*

*Height, 11 inches; length, 14½ inches.*

3-11-11  
1911 86 2830-1-13  
16527  
No. 30

ANTON MAUVE

1838  
DUTCH (1838-1888)

THE AVENUE

Water Color

*Son. W. B. Lark*

FROM the foreground stretches back a broad, sandy road, marked in the centre by deep cart-ruts. In front it is barred with the shadows of three poplar stems that rise on the right. Further back a row of trees appears on the left, which still further on is flanked by a row upon the right. Half way down this vista of drab stems, arched over with pale green foliage, the figure of a woman is moving away from us. She is clad in black with a suggestion of blue apron strings. The sky is a greyish white, completing a color scheme of delicately cool tonality.

*Signed at the lower right, "A. MAUVE."*

*Height, 19 inches; width, 13½ inches.*







No. 31

*HIDE AND SEEK*

BY

ALBERT NEUHUYS

No. 31

ALBERT NEUHUYS

DUTCH (1844- )

*HIDE AND SEEK*

Water Color

*E. Hermann*

THE scene is the kitchen of a Dutch cottage; bare drab walls, a high shelf, a cupboard in the corner, and a window on the left, half screened by a muslin curtain. A woman sits facing the window, her figure, in a dark slate-colored dress, being seen in profile. As she stitches at some blue garment, her little boy crouches on his knees beside her, peeping round her skirt at a little fair-haired girl who stands holding a stick. The child wears a long dress of old rose, partly covered with a dark blue apron. The woman's head, bound with a whitish amber handkerchief, is softly silhouetted against the quiet light of the wall.

*Signed at the lower right, "ALB. NEUHUYS."*

*Height, 13½ inches; width, 10 inches.*







No. 32

**L. WELDEN HAWKINS**

ENGLISH (Contemporary)

**PEASANT GIRL SPINNING**

Water Color

*B. E. Henry*

THE girl's figure is seen three-quarters full, facing to the left, the head being in profile. It is bound with a fawn-colored handkerchief and a hooded cloak of the same color hangs in folds from her shoulders. The bodice of her brownish plum gown is laced over a white chemise, and the skirt partly hidden by a blue apron, looped up on the right. Into the band of it is stuck a distaff, which projects in front of her with three tufts of wool. The yarn passes from it to her right hand, which is held over her hip, and thence to her left hand, where it drops to the spindle. The figure is seen against the pale yellow grass of the meadow and the greenery of some trees beyond.

*Signed at the lower right, "L. W. HAWKINS."*

*Height, 18 inches ; width, 12 inches.*

No. 33

ALEXANDER H. WYANT, N.A.

AMERICAN (1836-1892)

AUTUMN

*Wm. Macbeth*

THE woods are drowsing in tones of golden brown and olive. For the sun has sunk behind them, leaving the sky still vibrating with whitish light that is rosy below, but grows cooler higher up until it shows faintly blue. Winding through the centre of the scene is a stream, toward which from the right approaches a cow, followed by a woman. The foreground displays a stretch of pasture, olive green and yellowish brown.

*Signed at the lower right, "A. H. WYANT."*

*Height, 12 inches; length, 16 inches.*





No. 34

*MARINE*

BY

PAUL JEAN CLAYS



No. 34

PAUL JEAN CLAYS

BELGIAN (1819-1900)

MARINE

*H. H. Seaman (Agent)*

THE water in front reflects the tawny brown hull of a fishing smack, with a white mainsail loosely reefed and an orange colored gaff-topsail. The Dutch ensign sags at her stern, and a pennon of red, white and blue floats from the masthead. Figures, some of them in red jerseys, are seen on deck, while a rowboat, with a man in it, lies under her stern. Behind her appears part of another fishing smack, with a drab sail in shadow, while farther off on the right two others are anchored on the pearly water, their grey sails hanging against the rosy violet haze of the lower sky. On the right of the foreground rides a black buoy.

*Signed at the lower right, "P. J. CLAYS."*

*Height, 16½ inches ; width, 12 inches.*





No. 35

*HAY RICKS—NIGHT*

BY

JEAN CHARLES CAZIN

No. 35

JEAN CHARLES CAZIN

FRENCH (1841-1900)

*HAY RICKS—NIGHT*

*Sen. W. A. Lelark*

ACCORDING to the artist's own statement the effect here rendered is of ten o'clock at night. The upper sky is a clear blue, pricked with a single star, but over the horizon a rosy drab luminosity vibrates. Massed against it in the middle distance is a row of three haystacks, tawny green in the shadows and pale yellow in the light. Beyond the gap, between the first and second from the right, gleams the corner of a white cottage sheltered by a tree. Other trees fringe a road where it winds into view from behind the stacks. The road extends its pallid sandy track down the right of the scene, bordering the meadow that stretches from the stacks to the foreground. Its dull green surface is interrupted on the left by a rectangle of pale yellow grass.

*Signed at the lower left, "J. C. CAZIN."*

*Height, 18 inches ; width, 15 inches.*







No. 36

*THE VILLAGE—EVENING*

BY

MME. MARIE CAZIN

No. 36

MME. MARIE CAZIN

FRENCH (Contemporary)

THE VILLAGE—EVENING

*W. Edwin Thorpe*

THIS landscape, by the wife of J. C. Cazin, shows a scene on the outskirts of a village. From a foreground of meadow, whose green is deepening in the twilight, one looks across a quiet stream, on the opposite bank of which two women kneel, washing linen. Behind them stretches a stone wall with a square gateway in the centre. Over the top of the wall, amid fruit trees, appear the roofs and gable ends of cottages, four with purple tiles, one dull red. They seem already to be drowsy, as the smoke from their chimneys slowly coils into the sky, which is of pale wine color, with fleecy clouds that show faintly primrose over the horizon.

*Signed at the lower right, "M. C."*

*Height, 12½ inches ; length, 16 inches.*







No. 37

FÉLIX ZIEM

FRENCH (1821- )

VENICE—NIGHT SCENE

*J. H. M. Telark*  
THE full moon in a deep lapis-lazuli sky hangs low above the row of buildings which, bordering on the canal, extend in a diagonal line from the left of the foreground clear across the scene. The tawny buffs and drabs of their façades are reflected in the shadowed blue water, where ripples the red glow from the lamp of a gondola that is crossing from the right. Over the top of a palace on the left appears the upper part of the Campanile.

*Signed at the lower left, "ZIEM,"*

*Height, 14½ inches ; length, 19 inches.*

*37.5*  
*Lapis lazuli*  
*18 x 19*  
*C. E. Henry*

No. 38

**JEAN JACQUES HENNER**

FRENCH (1829-1905)

*JUDITH* *W. Knudsen & Co*

AGAINST a dark background, infused with a little red on the right side, a woman's face is shown full to the front, while her figure, seen to the bosom, is turned to the right. Lustreless black hair, parted in the centre, lies flat upon the crown of the head, droops in two festoons over the forehead, and descends over her ears in two streams that unite below her neck. They leave her right shoulder and a little of the arm exposed. The flesh is a cold waxen white, like that of the face. But the latter, except on the side below the right eye, is shrouded in dusky shadow, out of which the golden brown eyes peer. The lips have a dull geranium hue.

*Signed at the top right, "J. J. HENNER."*

*Height, 18 inches; width, 13 inches.*

No. 39

# LÉON AUGUSTIN LHERMITTE

FRENCH (1844- )

## DOMESTIC INTERIOR

Crayon Drawing

*Emil Winters*

BESIDE an open window a young woman sits hemming a sheet. Others, folded up, are arranged in a pile upon a chair in front of her. The interior is rude and simple, showing a bit of timbered ceiling above the bare walls, a plain dresser behind the woman's chair, and, on the right of the foreground, a round-topped table on which is a pair of scissors. A sheet is lying bunched upon the floor.



*Signed at the lower right, "L. LHERMITTE."*

*Height, 12 inches ; length, 19 inches.*



No. 40

*WILLEM ROELOFS*

DUTCH (1822-1897)

225—

*LANDSCAPE IN HOLLAND*

Water-Color

*C. E. Henry*

BENEATH the faint grey blue of the sky billows of white clouds roll over the horizon, mounting higher on the right. Below them on this side, appears a row of poplars, sheltering a brownish red roof and the slate-colored gable end of another house. From this point a line of more distant trees stretches to the left, bordering a sheet of grey water which extends to the foreground. Three ducks are flying over it near the edge of a sedgy spit that projects from the bank on the right. Here beside a black and white cow stands a girl in a white cap and stomacher and blue apron.

*Signed at the lower left, "W. ROELOFS."*

*Height, 13 inches ; length 20½ inches.*



## JAN H. WEISSENBRUCH

DUTCH (1822-1880) 1

## THE POOL

Water-Color

B. J. McIntosh

THE foreground reveals a quiet pool surrounded by a bank that curves like a horseshoe. On the right it is covered with moist, cool grass, bordering a path that leads back to a little wooden bridge over which a woman in black is crossing. Behind it rises a tall clump of trees that spray their dark foliage loosely against the dove-grey of the sky. The latter, lower down, is filled with fine volumes of grey-white cloud hovering over a row of willows which fringe the opposite



bank. Here appears a figure accompanied by a child in a red skirt, dark blue body and white cap. The whitened surface of the water is broken with dusky reflections.

*Signed and dated at the lower right, "J. H. WEISSENBRUCH, '80."*

*Height, 19½ inches; width, 12 inches.*



No. 42

JAN H. WEISSENBRUCH

DUTCH (1822-1880)

*A HOLLAND CANAL*

Water Color

*M. Knoedler & Co*

THE towpath extends back from the foreground, bordered on the right by a canal, both making a turn to the left in the distance. Here a windmill shows faintly against the grey-white sky. It rises above trees that line the opposite bank of the canal clear to the front, except at one part, half way, where the greenery is interrupted by a house. This side of it a white barge lies along the water. Opposite to it on the towpath, a man on horseback has stopped to talk with a woman and child. Their caps make white spots against the brown of the path, which is edged on the right by a strip of light green grass and a row of white towing-posts.

*Signed at the lower right, "J. H. WEISSENBRUCH."*

*Height, 15 inches; length, 21 inches.*

No. 43

*GIRL KNITTING*

BY

JOSEF ISRAELS

No. 43

JOSEF ISRAELS

DUTCH (1824- )

GIRL KNITTING

*Ms. Knoedler-Lee*

A CHILD of about twelve years old is standing, knitting, in the doorway of a cottage. Her figure, clad in a dark slate-colored dress and cap, a pale lavender tippet and dull blue apron, is seen in profile, facing to the left. It is silhouetted against the outdoor scene that is framed by the posts and lintel of the door, a stretch of drab green grass, bounded by two cottages and two tall slender trees. Beyond these extends a faint blue sky, streaked with layers of creamy vapor. The light is subdued and vibrates softly.

*Signed just above the lower left corner, "JOSEF ISRAELS."*

*Height, 21 inches; width, 14 inches.*







No. 44

*A CLOUDY DAY*

BY

GEORGE INNESS, N. A.

No. 44

**GEORGE INNESS, N.A.**

AMERICAN (1825-1894)

*A CLOUDY DAY* *James Walters*

THE sky is piled with rolling masses of purplish grey and whitish grey clouds, while a touch of red lowers over the horizon. Against this threatening turbulence spreads the quiet deep green mass of a clump of oaks, It stands on the left of the composition and the pasture, showing patches of vivid emerald green, extends from it to the foreground. It appears to be marshy ground, for it is crossed diagonally by a causeway of planks, on the opposite side of which two reddish cows are standing. Back of them the pasture stretches in shadow to a distant view of trees, among which are roofs of houses catching the light.

*Signed and dated at the lower right, "GEO. INNESS, 1869."*

*Height, 14 inches; length, 20 inches.*









No. 45

# FRANK, MARQUIS DE MESGRIGNY

FRENCH (1836-1884)

ON THE SEINE *Harry G. Tobey*

FROM a bunch of willows on the right a meadow descends, with green, tussety grass, interrupted by intervals of reddish yellow soil, to the water that occupies the left of the foreground. Above the edge of this slope appear the bows and decks of two barges and a sailboat moored alongside the bank. On the front barge stands a woman, while the one behind it is distinguished by a white deckhouse. From the opposite bank two men are fishing. The bank here is surmounted by a grove of trees, but further to the right stands a single bushy tree, and still further to the right appears a village nestling around a church with a square tower and low spire.

*Signed at the lower right, "F. DE MESGRIGNY."*

*Height, 14 inches; length, 22 inches.*



No. 46

## LÉON GERMAIN PELOUSE

FRENCH (1838-1891)

### APRIL LANDSCAPE

*Mrs Milbank*

LEANING over a wall on the right of the scene is an apple tree covered with pink blossoms. It casts shadows on a sandy-colored path that cuts the pale green meadow in the foreground, leading back to a group of farm buildings. Among the latter appears a shed with red tiled roof, while nearer to the front on the right is a thatched cottage. The meadow ends on the left in a wall, over the top of which the roofs of a village are seen among the trees. Overhead is a bluster of white and grey clouds, rent and blown by the wind, which surround a central mass of dark dove grey.

*Signed at the lower right, "L. G. PELOUSE."*

*Height, 15  $\frac{3}{4}$  inches; length, 22 inches.*

L. WELDEN HAWKINS

ENGLISH (Contemporary)

THE DEAD BIRD

*Francis H. Page*

THE scene represents a spot in the woods at Barbizon. Between the tree stems which rise out of a delicate green undergrowth, sprinkled with white flowers, a footpath, strewn with leaves, winds back to a lighted glade. In the foreground lies a dead pigeon, at which a young girl is gazing. She stands very upright, her arms extended downwards, as she holds a dark blue bundle in front of her. She is dressed in a creamy gown, like the



habit of a novice, which clings to the natural curves of the figure. Her face, browned by weather, forms a marked contrast to the daintiness of her pink cap with white revers, from under which a coil of black hair falls to her waist.

*Signed at the lower left, "L. WELDEN HAWKINS."*

*Height, 22 inches; length, 15 inches.*

No. 48

**JEAN FRANÇOIS RAFFAËLLI**

FRENCH (1845- )

*IN HER BOUDOIR*

*Alex. Morton*

AMID surroundings that play upon the freshness of white, a young girl stands before her mirror, leaning her hands on the toilet table. A pretty French blonde, with blue eyes and red lips, she is *en déshabillé*; petticoat and corset cover, white with pale blue shadows in the folds. Bluish white is also the mirror, while the cover and flounce of the table are white, with a tinge of buff. The wall behind her is mottled with whitish buff, fawn and faint blue, and on the left of it appears part of the white framework of the bed. The carpet is blue. On the table lie ivory-backed brushes, a cut-glass bottle and a vase containing delicate pink roses.

*Signed at the lower left, "J. F. RAFFAËLLI."*

*Height, 22 inches; width, 19 inches.*







No. 49

*S. EUFEMIA DELLA GIUDECCA, VENICE*

BY

MARTIN RICO

No. 49

*am++* **MARTIN RICO**

SPANISH (1858-1908)

*Mrs Milbank*

*S. EUFEMIA DELLA GIUDECCA, VENICE*

THE façade on the right of the canal shows three arched windows of refined design, all that is left of the old church of S. Eufemia, which has been swallowed up in tenements. From the alley entrance below the window a wooden bridge leads across the water to a pleasant little quay on the opposite side embellished with flowers. Here a woman is standing, while on the approach to the bridge a man is fishing, and further to the right appear a child and a lady carrying a red fan. The background is filled with trees, above which rises the dome of the Redentore. The water is dove grey dappled with white, green and red. Boats are moored at the side and on the right lies also a row of crab and lobster creels.

*Signed at the lower left, "Rico."*

*Height, 17 inches; length, 27½ inches.*







No. 50

**GASTON GUIGNARD**

FRENCH (Contemporary)

*BARNYARD AND SHEEP* *A. M. White*

THE primrose disk of a full moon shows above the red-tiled roof of a shed, which forms part of the farm buildings that close in the foreground. Here in shadow, interrupted by glints of light upon the backs of the sheep, a shepherd stands watching his flock as it enters a barn door on the right. The roof over this building descends in a long sweep of orange brown thatch. It is balanced on the left by the gabled end of another building. In the space between appear the tops of trees, loosely silhouetted against the rosy drab of the sky. In the foreground on the right, a single sheep lags behind the flock.

*Signed at the lower right, "GASTON GUIGNARD."*

*Height, 24½ inches ; length, 31½ inches.*

No. 51

RICHARD PAULI

AMERICAN (1855-1892)

MOONLIGHT *Robt. L. Hall*

IN a deep greenish blue sky, threaded with grey and white vapor, hangs the full moon. It has just risen above a level hill that shows in the distance between two dark masses of foliage. One of these is near the foreground, on the left of a pool in which the moon's reflection makes a splash of white amid the tawny browns and greens of the water's surface. The other clump in the middle distance shelters the roofs of cottages, and the ground rises from it to a knoll on the right, where farm buildings appear amid trees, one of the latter being a tall poplar. From this point the meadow descends in tones of mossy green and golden brown until it forms a curving bank to the water, which in front of it is shaggy with sedge and reeds.

*Signed and dated at the lower left, "RICHARD PAULI, '90."*

*Height, 24 inches; length, 36 inches.*

BEAUTIFUL  
OLD CHINESE PORCELAINS  
AND OTHER ORIENTAL OBJECTS



FRIDAY AFTERNOON SALE,

FEBRUARY 25<sup>TH</sup>, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

JAPANESE POTTERY

52—TEA JAR

Old Satsuma. Mottled brown and tea-color running glaze.

53—TEA JAR

Gourd-shaped. Karatsu. Brown, purple and white running glaze. Thread line foot.

54—TEA JAR

Old Awata. Brown crackle glaze; decoration of storks and diaper patterns in blue.

55—TEA JAR

Cylindrical-shape. Kioto pottery. *Clair de lune* crackle glaze. Impressed mark, "Ninsei."

56—TEA JAR

Dense Raku pottery, crudely shaped. Mottled brown glaze.

57—PERFUME-BURNER

Old Yatsushiro pottery. Ivory-white glaze, with horizontal lines in brown. Openwork metal cover.



58—INCENSE-BURNER

Old Raku red earthenware. Enamelled with a brilliant green glaze and decorated with a Greek fret band, which is incised and filled in with gilding. Ivory cover.

59—SMALL GLOBULAR INCENSE-BURNER

Awata faïence. Invested with a coral-red glaze, and decorated with branches of plum blossoms, delicately pencilled in brown, white and gilding. Repoussé metal cover of cherry blossom design.

60—SATSUMA TEA-BOWL

Minutely crackled glaze. Exquisitely painted decoration of flying storks, each carrying in its bill a branch of plum blossoms, bamboo and pine. Has teakwood stand.

*Diameter,  $4\frac{5}{8}$  inches.*

61—TEA-BOWL

Old Kyoto pottery. Fine brown crackle glaze. Decoration of branches of persimmon fruit. Inscription and seal mark of decorator painted in low tones, black, red and blue. Has teakwood stand.

*Height, 3 inches; diameter,  $4\frac{1}{4}$  inches.*

62—OVIFORM JAR

Old Banko pottery. Marked with splashes of brilliant green glaze. Has carved wood lid of lotus leaf design.

*Height,  $4\frac{1}{2}$  inches.*

63—FIRE-BOWL

Old Takatori pottery. Brown crackle glaze, over which is a running glaze of opaque dark brown. Impressed mark of "Takatori" underneath the foot.

*Height,  $4\frac{3}{4}$  inches; diameter,  $6\frac{1}{8}$  inches.*

## JAPANESE AND CHINESE BRONZES

### 64—SMALL INCENSE-BURNER

Cylindrical-shape. Old Chinese. Ornamented with a chiselled band of peonies, chrysanthemums and leafy scrolls; incised Greek fret borders.

### 65—BRONZE LIBATION CUP

Ming period. Coated with a verdigris patina. Has openwork Japanese silver cover of chrysanthemum design. Has carved teakwood stand with silver inlay.

### 66—QUADRILATERAL VASE

With two dragon-head handles in relief. Old Chinese bronze, with very fine mottled brown patina. Decoration of archaic dragons, branches of plum blossom, and inscription and seal mark inlaid with fine silver wires. Mark of "Sekiso" underneath the foot. Has teakwood stand.

*Height, 4¼ inches.*

### 67—SMALL TRIPOD INCENSE-BURNER

Old Chinese bronze. Coated with a rich brown patina and ornamented with a band of Houn-teen faces and intercepted by vertical dentated ridges. Has seal mark of "Sekiso" underneath the foot.

*Height, 5¼ inches.*

### 68—SMALL TRIPOD INCENSE-BURNER

Old Chinese bronze, coated with a mottled red-brown patina. Has openwork Japanese silver cover. Engraved seal mark underneath the foot. Has bronze stand.

*Height, 4¼ inches.*

### 69—OLD JAPANESE BRONZE VASE

Oviform, with broad mouth; supported on a tripod. Rich brown patina. Greek fret border, inlaid with fine silver wires. Has carved teakwood stand.

*Height, 4¾ inches.*

70—MING BRONZE CENSER

Bowl-shape, with twisted loop handles and on permanent base. Coated with a mottled-green patina of very fine quality. Has teakwood lid, with jade ornament.

*Height,  $3\frac{1}{4}$  inches.*

71—OLD JAPANESE BRONZE INCENSE-BURNER

Oblong-shape. Gold patina, with ornamentation of chrysanthemums, kiri crest and leafy scrolls chiselled in relief in panels. Has openwork silver cover of chrysanthemum design.

*Height, 3 inches; length,  $4\frac{3}{8}$  inches.*

72—ANTIQUE CHINESE BRONZE CENSER

Low oviform, with dragon-head and loose ring handles. Golden patina, mottled with brown. Has repoussé and openwork cover of peony design. Engraved seal mark underneath the foot of Hsüan-tê (1426-1435).

*Height, 4 inches; diameter,  $4\frac{1}{4}$  inches.*

73—MING BRONZE INCENSE-BOWL

Inverted cone-shape. Coated with a very fine mottled green patina, marked with gold spots. Has openwork Japanese silver cover of floral design.

*Height, 4 inches; diameter,  $4\frac{7}{8}$  inches.*

74—BRONZE INCENSE-BURNER

Bowl-shape, with two dragon-head handles. Coated with a fine copper-color patina, and ornamented with butterflies inlaid with gold and silver, engraved bands, and underneath the foot two phoenixes and cloud-forms chiselled in relief and gilded.

*Height,  $3\frac{1}{8}$  inches; diameter,  $4\frac{7}{8}$  inches.*

75—ANTIQUE CHINESE BRONZE CENSER

Globular-shape, on tripod of monkeys, and with two dragon handles in relief on shoulder. Invested with a golden patina of fine quality. Underneath the foot engraved character mark of Hsüan-tê (1426-1435). Has carved teakwood stand.

*Height,  $5\frac{1}{4}$  inches; diameter,  $5\frac{1}{4}$  inches.*

76—JAPANESE BRONZE STAND

Circular-shape. Supported by six slender legs of dragon design. Coated with a rich brown patina. Underneath an impressed mark of "Yoshida, Kyoto."

*Height,  $4\frac{7}{8}$  inches; diameter, 6 inches.*

CABINET OBJECTS

77—ROCK CRYSTAL BALL

Clear texture.

*Diameter,  $1\frac{7}{8}$  inches.*

78—WHITE JADE ORNAMENT

Basket of peonies, carved and in openwork, on delicately carved teakwood stand.

*Height,  $2\frac{1}{4}$  inches.*

79—JADE ROUGE BOX

Greenish-white. Carved svastika fret, and borders of gadroons. Has teakwood stand.

*Diameter,  $2\frac{3}{4}$  inches.*

80—WHITE JADE TABLE-SCREEN

Pine trees, stork, bamboo and fungus emblems of longevity, beautifully carved in openwork. Fine teakwood stand.

*Height,  $3\frac{3}{4}$  inches.*

81—SOOCHOW LACQUER SECTIONAL BOX

Three compartments. The alternate sections ornamented with beautifully carved peonies and chrysanthemums, and the top with a Chinese lady and children in a garden.

*Height,  $6\frac{1}{4}$  inches.*

82—GLASS SNUFF-BOTTLE

Intricately decorated on the inside with landscape and mountain scenery and a poem. Ch'ien-lung period (1736-1795). Fei-ts'ui stopper.

83—YELLOW GLASS SNUFF-BOTTLE

Outer surface covered with a mottled red coating.

84—BLUE AND WHITE SNUFF-BOTTLE

Miniature form. Figures in garden, pencilled in two shades of underglaze blue. Mark of "Wan Yu."

85—BLUE AND WHITE MINIATURE JAR

Oviform. Ch'ien-lung period (1736-1795). Decoration of dragons, cloud-forms and fire emblems, in brilliant cobalt-blue. Has ivory cover and teakwood stand.

86—SMALL GLOBULAR-SHAPED JAR

Finely painted decoration of five-clawed dragons amid cloud-forms and fire emblems, pencilled in *bleu de nankin* and *rouge de fer*. Underneath the foot six-character mark of K'ang-hsi period (1662-1722). Has teakwood stand.

87—CYLINDRICAL SNUFF-BOTTLE

Mottled peach-bloom glaze, under which is a decoration of dragons and cloud-forms in *rouge de fer*.

88—MINIATURE BLUE AND WHITE VASE

Bottle-shape. Pure white porcelain of the Yung-chêng period (1723-1735). Decoration of landscape and fishing scene, delicately pencilled in fine underglaze blue. Has teakwood stand.

89—MINIATURE BOTTLE-SHAPED VASE

Clear white porcelain of the Ch'ien-lung period (1736-1795). Decoration of dragon and cloud-forms in coral-red, and the sacred pearl and fire emblems pencilled in underglaze blue. Dragon mark underneath the foot. Has teakwood stand.

90—MINIATURE GALLIPOT

Of the Yung-chêng period (1723-1735). Invested with a pure white glaze of brilliant quality. Has teakwood stand.

91—MUSTARD CRACKLE SNUFF-BOTTLE

Of the Ch'ien-lung period (1736-1795). Enamelled with a mustard-yellow glaze, applied over a network of crackles. Has teakwood stand.

92—MINIATURE GOURD-SHAPED BOX

Japanese gray stoneware. Decoration of figures, birds and svastika fret, pencilled in dark blue. Has teakwood stand.

DECORATED PORCELAINS

93—SMALL OVIFORM VASE

Thin hard paste of the Ch'ien-lung period (1736-1795). Decoration of sacred flowers and leafy scrolls, beautifully pencilled in brilliant enamel colors. Round the neck a band of archaic dragons, and fret border encircling foot. Has finely carved teakwood stand.

*Height, 3¾ inches.*

94—DECORATED PORCELAIN BOWL

Pure white thin porcelain of the Yung-chêng period (1723-1735). Beautifully painted decoration of flowers of paradise and leafy scrolls, executed in harmoniously combined enamel colors. Underneath the foot six-character mark.

*Diameter, 5⅞ inches.*

95—DECORATED PORCELAIN DISH

Pure white hard paste of the Ch'ien-lung period (1736-1795). Decoration of five-clawed dragons, amid fire emblems, pursuing the sacred pearl; painted in brilliant green. Seal mark underneath the foot.

*Diameter, 7 inches.*

96—DECORATED PORCELAIN BOWL

Hard paste of the Ch'ien-lung period (1736-1795). Decoration of a fortress, harbor, and poem, pencilled in brilliant enamel colors. Dedication mark underneath the foot.

*Diameter, 6½ inches.*



97—OLD IMARI BOWL

Peonies, crest and scroll designs, painted in brilliant enamel colors, and gilding. Underneath the foot Chinese six-character mark.

*Diameter, 5 $\frac{3}{8}$  inches.*

98—SUPERB DECORATED JAR

Graceful oviform. Clear white hard paste of the K'ang-hsi period (1662-1722). Beautifully painted decoration of plum in blossom, pine tree and bamboo executed in finely combined enamel colors. Six-character mark underneath the foot. Has carved teakwood stand.

*Height, 4 $\frac{3}{4}$  inches.*

99—DECORATED GOURD-SHAPED VASE

With sceptre-shape handles. Pure white hard paste of the Yung-chêng period (1723-1735). Decoration of dragons, leafy scrolls and *shou* symbol, beautifully painted in brilliant enamel colors.

*Height, 6 $\frac{5}{8}$  inches.*

100—SUPERB JAPANESE BOTTLE-SHAPED VASE

Of graceful form. Thin porcelain, of the soft-paste type. Exquisitely painted decoration in brilliant enamel colors, and gilding of floral sprays, crest and brocade patterns.

*Height, 8 $\frac{3}{8}$  inches.*

101—DECORATED GINGER JAR

Hard paste of the K'ang-hsi period (1662-1722). Decoration of domestic garden scene, and finely designed borders, beautifully painted in typical colors of the K'ang-hsi *famille verte*. Has original cap-shape cover and carved teakwood stand.

*Height, 8 $\frac{3}{4}$  inches.*

## SINGLE-COLOR PORCELAINS

102—MINIATURE COUPE

Thin porcelain of the soft-paste type, enamelled with a brilliant white glaze. Decoration delicately incised in the paste. Has ivory cover and teakwood stand.

103—MINIATURE BOTTLE-SHAPED VASE

Hard paste of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of the *sang de boeuf* type. Has teakwood stand.

*Height, 3½ inches.*

104—SMALL VASE

Fashioned after an ancient bronze. Coated with a blue-white glaze of a brilliant quality. Ch'ien-lung period (1736-1795). Has carved teakwood stand.

*Height, 2½ inches.*

105—WINE-CUP

Hard paste, of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of *sang de poulet*. Has teakwood stand.

*Height, 2¾ inches.*

106—TALL WINE-CUP

By Seifu. Enamelled with a fine coral-red glaze. Has teakwood stand.

*Height, 3¼ inches.*

107—SMALL BOTTLE-SHAPED VASE

Pure white porcelain of the Ch'ien-lung period (1736-1795). Bands and border of gadroons, sceptre-heads and palmettes, carved in the paste in low-relief. Has carved teakwood stand.

*Height, 3¾ inches.*

108—ROUGE BOX

Hard paste of the Yung-chêng period (1723-1735). Invested with a monochrome glaze of coral-red. Underneath the foot a four-character mark in underglaze blue. Has carved teakwood stand.

*Diameter, 3⅞ inches.*

109—SMALL TEA-COLOR VASE

Quadrilateral-shape, with dragon in relief encircling neck. Invested with a tea-color glaze of very fine quality. Ch'ien-lung period (1736-1795). Has teakwood stand.

*Height, 2½ inches.*

110—SMALL IRON-RUST BOWL

Hard paste of the Yung-chêng period (1723-1735). Coated with an iron-rust glaze of very fine quality. Underneath the foot an engraved seal mark of the period.

*Diameter,  $3\frac{1}{4}$  inches.*

111—SMALL ROSE-COLOR BOTTLE-SHAPE VASE

Thin porcelain of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of deep rose-color. Has carved teakwood stand.

*Height,  $4\frac{7}{8}$  inches.*

112—SMALL GOURD-SHAPED VASE

Hard paste of the Ch'ien-lung period (1736-1795). Invested with a soufflé glaze of robin's-egg-blue. Has carved teakwood stand.

*Height,  $4\frac{3}{4}$  inches.*

113—STARCH-BLUE PEAR-SHAPED VASE

Thin white porcelain of the K'ang-hsi period (1662-1722). Coated with a monochrome glaze of starch-blue color of brilliant quality, over which is a decoration of storks in flight, cloud-forms and symbols, finely pencilled in cobalt-blue. Has carved teakwood stand.

*Height,  $6\frac{1}{4}$  inches.*

114—MUSTARD-SEED VASE

Cylindrical-shape. Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a soufflé glaze known as the mustard-seed. Has teakwood stand.

*Height, 5 inches.*

115—OVIFORM IRON-RUST VASE

Hard paste of the K'ang-hsi period (1662-1722). Enamelled with a monochrome glaze of rich brown color, which is flecked with minute metallic spots. Has teakwood stand.

*Height,  $4\frac{1}{8}$  inches.*

116—PEAR-SHAPED TURQUOISE VASE

Hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of turquoise-blue of brilliant quality. Has carved teakwood stand.

*Height,  $4\frac{1}{8}$  inches.*

117—PURE WHITE BOTTLE-SHAPED VASE

Thin porcelain of the Yung-chêng period (1723-1735). Invested with white glaze of exceeding purity; decorated with flowering plants, beautifully carved in relief in the paste. Has carved teakwood stand.

*Height,  $6\frac{3}{4}$  inches.*

118—PURE WHITE OVIFORM VASE

Thin porcelain of the Ch'ien-lung period (1736-1795). Richly decorated with peonies and leaf scrolls engraved in the paste. Round the shoulder a band of Greek fret and sceptre-head scrolls, and encircling the foot a border of gadroons.

*Height,  $6\frac{1}{2}$  inches.*

119—SUBERB PURE WHITE BEAKER

Thin porcelain of the Yung-chêng period (1723-1735). Invested with an ivory-white glaze of soft and brilliant quality, and decorated with bands of palmettes carved in relief in the paste. Has teakwood stand.

*Height,  $8\frac{3}{4}$  inches.*

120—SANG DE BOEUF BOTTLE-SHAPED VASE

Clear white porcelain of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of *sang de boeuf* type, which displays a beautiful variation of colors. Has finely carved teakwood stand.

*Height, 9 inches.*

121—POWDER-BLUE OVIFORM JAR

Thin hard paste of the K'ang-hsi period (1662-1722). Invested with a mottled cobalt-blue glaze known as "powder-blue," of brilliant quality. Has carved teakwood cover.

*Height, 9 inches.*

122—CELADON HANGING VASE

Bottle-shaped, with two tubular handles on neck. Dense porcelain of the Ch'ien-lung period (1736-1795). Invested with a pellucid sea-green glaze applied over a boldly crackled surface. With original cords and tassels for hanging. Underneath the foot, seal mark of the period.

*Height, 11 $\frac{3}{4}$  inches.*

123—BEAUTIFUL SANG-DE-BOEUF VASE

Of graceful cylindrical shape, with bulging body and spreading neck and base. It is of Lang Yao porcelain of the K'ang-hsi period (1662-1722). It is invested with a beautiful monochrome glaze, exhibiting in typical form the shadings and play of colors characteristic of the best types of *sang-de-boeuf* specimens. The lip is defined by a round lip of white, and the foot underneath is invested with a rice-color enamel. Has carved teakwood stand.

*Height, 16 $\frac{3}{4}$  inches.*

BLUE AND WHITE PORCELAIN

124—BLUE AND WHITE ROUGE BOX

Thin white hard paste. Decoration of five-clawed dragon rising from the sea amid cloud-forms and fire emblems, painted in brilliant underglaze blue. Mark of Ch'êng-hua, but undoubtedly made during the Ch'ien-lung period. Has carved teakwood stand.

*Diameter, 3 $\frac{1}{4}$  inches.*

125—SMALL BLUE AND WHITE IMARI JAR

Octagonal-shape. Panel decoration of flowering plant, diaper pattern and wave designs, painted in two shades of cobalt-blue. Has teakwood cover and stand.

*Height, 2 $\frac{1}{2}$  inches.*

126—BLUE AND WHITE OVIFORM VASE

Clear white porcelain of the K'ang-hsi period (1662-1722). Finely painted decoration in underglaze blue of various ornaments and the "Hundred Antiques." Has carved teakwood stand.

*Height, 6 $\frac{1}{4}$  inches.*

127—BLUE AND WHITE HIRADO VASE

Oviform. Mountain scenery and river view, delicately pencilled in underglaze blue. Has carved teakwood stand.

*Height,  $6\frac{1}{4}$  inches.*

128—BLUE AND WHITE BOWL

Old Canton china. Decoration of pagodas, river view and islands, in two shades of brilliant cobalt-blue. Has teakwood stand.

*Diameter,  $5\frac{1}{2}$  inches.*

129—BLUE AND WHITE BEAKER-SHAPED VASE

Hard paste of the Ch'ien-lung period (1736-1795). Finely painted decoration of grape-vine in bearing, in brilliant shades of underglaze blue. Has carved teakwood stand.

*Height,  $7\frac{1}{8}$  inches.*

130—BLUE AND WHITE BOTTLE-SHAPED VASE

Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant underglaze blue with tree peonies, chrysanthemums, rocks and butterflies. Has carved teakwood stand.

*Height,  $8\frac{1}{4}$  inches.*

131—BEAUTIFUL BLUE AND WHITE AMPHORA

Pure white porcelain of the K'ang-hsi period (1662-1722). Decoration of bird of paradise, tree peonies and rocks, artistically painted in brilliant underglaze blue. Has carved teakwood stand.

*Height,  $9\frac{1}{2}$  inches.*

132—BLUE AND WHITE CYLINDRICAL VASE

Hard paste of the K'ang-hsi period (1662-1722). Decorated with numerous vases filled with flowers, in rich cobalt-blue applied over the glaze. Has carved teakwood stand.

*Height,  $6\frac{3}{4}$  inches.*



133—SUPERB BLUE AND WHITE BOWL

Thin white sonorous porcelain of the soft-paste type. Decorated on the inner and outer surface, in fine underglaze blue, with sceptre-head and lotus scrolls and full-bloom flowers of the sacred lotus, arranged so as to display in each flower the cup-shaped fruit, and intercepted by Sanscrit character. Round the border are Buddhistic symbols of happy augury and scroll designs. Six-character mark of Chia-ching, but undoubtedly of the K'ang-hsi period.

*Diameter,  $8\frac{7}{8}$  inches.*

134—PAIR LARGE BLUE AND WHITE PLATES

Thin sonorous porcelain of the K'ang-hsi period (1662-1722). Profusely decorated in brilliant underglaze blue with chrysanthemums, plum blossoms and rocks.

*Diameter,  $11\frac{1}{4}$  inches.*

135—SUPERB BLUE AND WHITE SOFT PASTE VASE

Of the Ch'ien-lung period (1736-1795). It is of globular-shape, with a broad, flaring funnel-shape neck. Decoration, which consists of flowers of paradise amid leafy scrolls, is beautifully painted in brilliant cobalt-blue under an ivory-white crackle glaze. Underneath the foot a Fang-Shêng mark. Has finely carved teakwood stand.

*Height,  $7\frac{1}{2}$  inches.*

136—BLUE AND WHITE GINGER JAR

Oviform. Hard paste, of the K'ang-hsi period (1662-1722). The decoration, which is finely painted in brilliant underglaze blue, depicts an emperor receiving envoys. Has carved teakwood stand and cover.

*Height,  $6\frac{7}{8}$  inches; diameter, 6 inches.*

137—BLUE AND WHITE GINGER JAR

Hard paste of the K'ang-hsi period (1662-1722). Oviform, with original cap-shaped cover. Decorated in brilliant underglaze blue with a garden scene, in which numerous Chinese ladies are playing games. Has carved teakwood stand.

*Height,  $7\frac{3}{8}$  inches; diameter, 6 inches.*

138—BLUE AND WHITE GINGER JAR

Oviform. Pine, plum in blossom and bamboo, painted in brilliant cobalt-blue. Has teakwood stand and cover.

*Height,  $7\frac{3}{8}$  inches; diameter,  $6\frac{1}{2}$  inches.*

139—BEAUTIFUL BLUE AND WHITE SOFT-PASTE VASE

Tall oviform; known as the Mandarin-shape vase. Two upright sunken panels are decorated with landscape and river scene, finely painted in brilliant underglaze blue. The ground of the vase is of deep-blue relieved by a honeycomb pattern and embellished with butterflies and floral sprays, carved in relief in the paste. Ch'ien-lung period (1736-1795). Carved teakwood stand.

*Height, 16 inches.*

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,  
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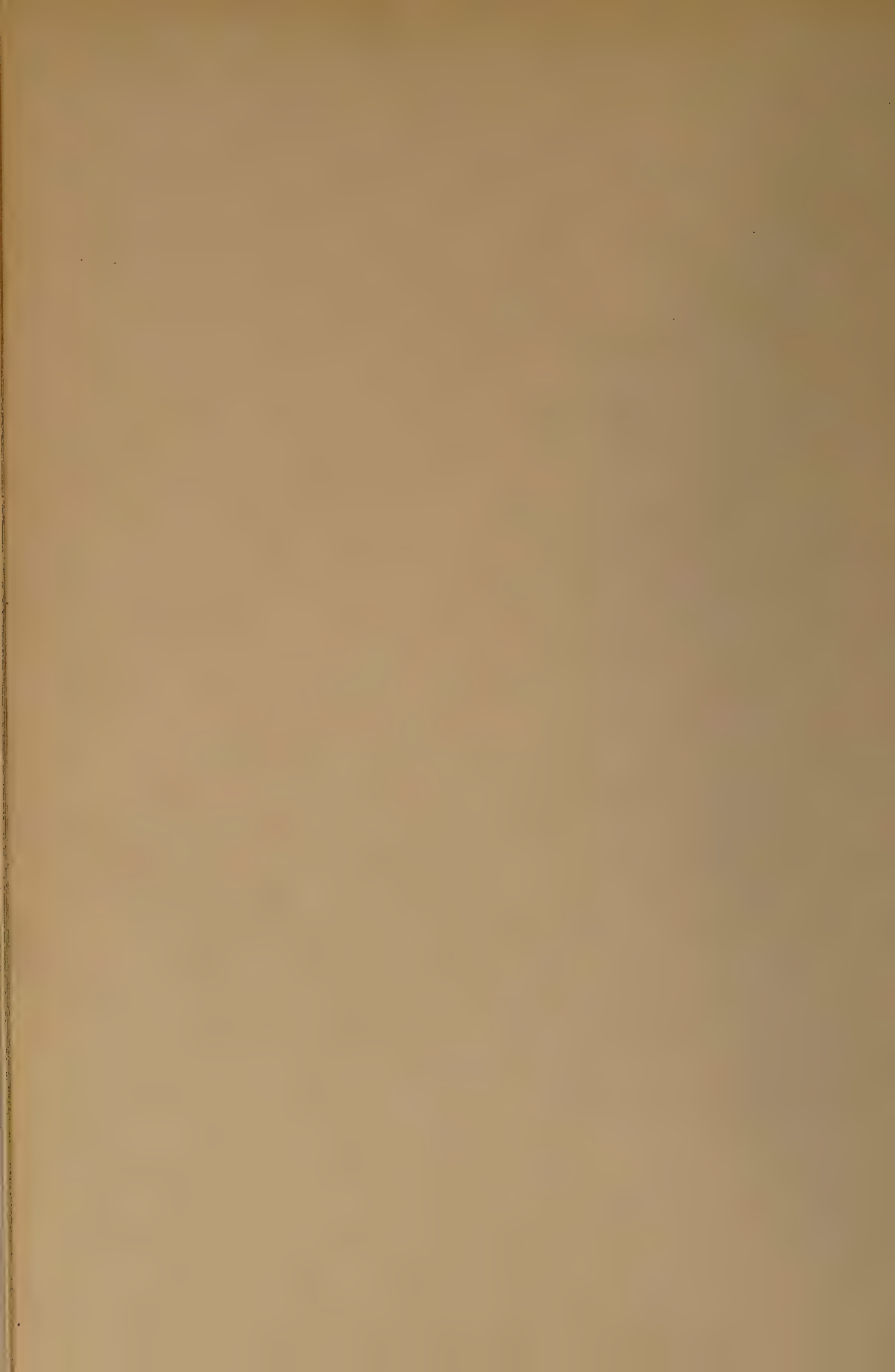


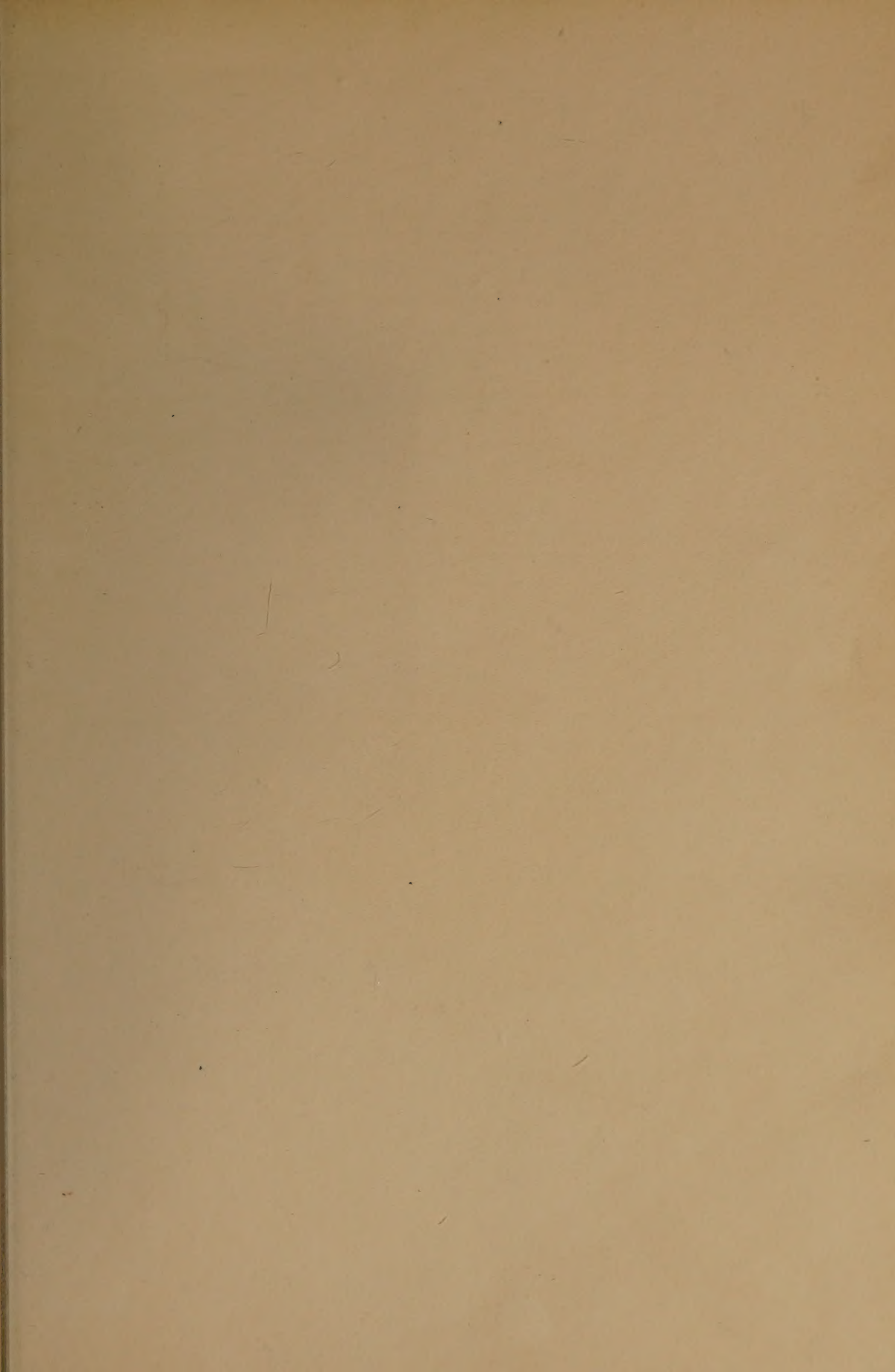


















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